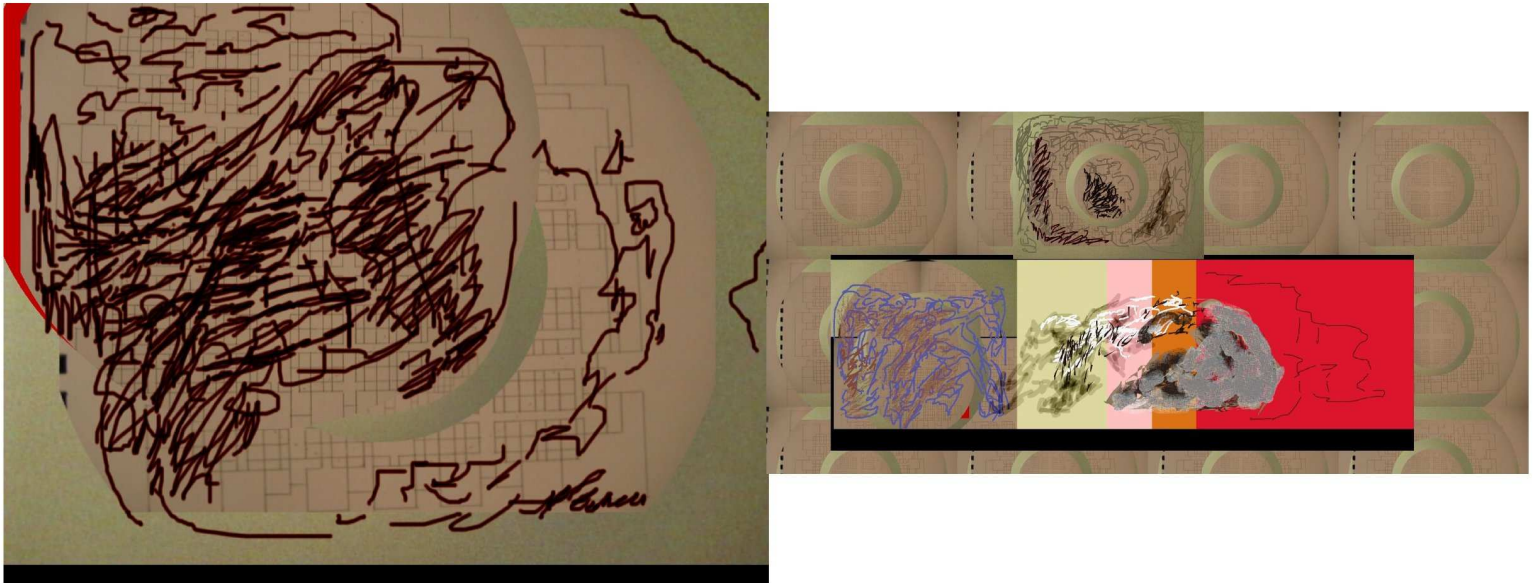


# Chess Not Chess Straw Man Alite

M->Orphic Journal Oct Ancilla

by Edwin VanGorder





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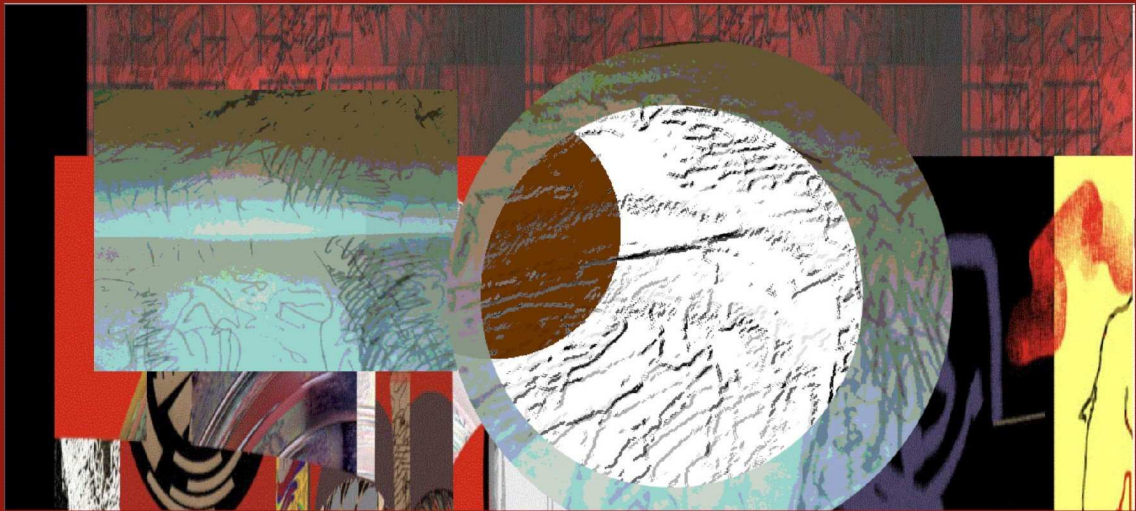


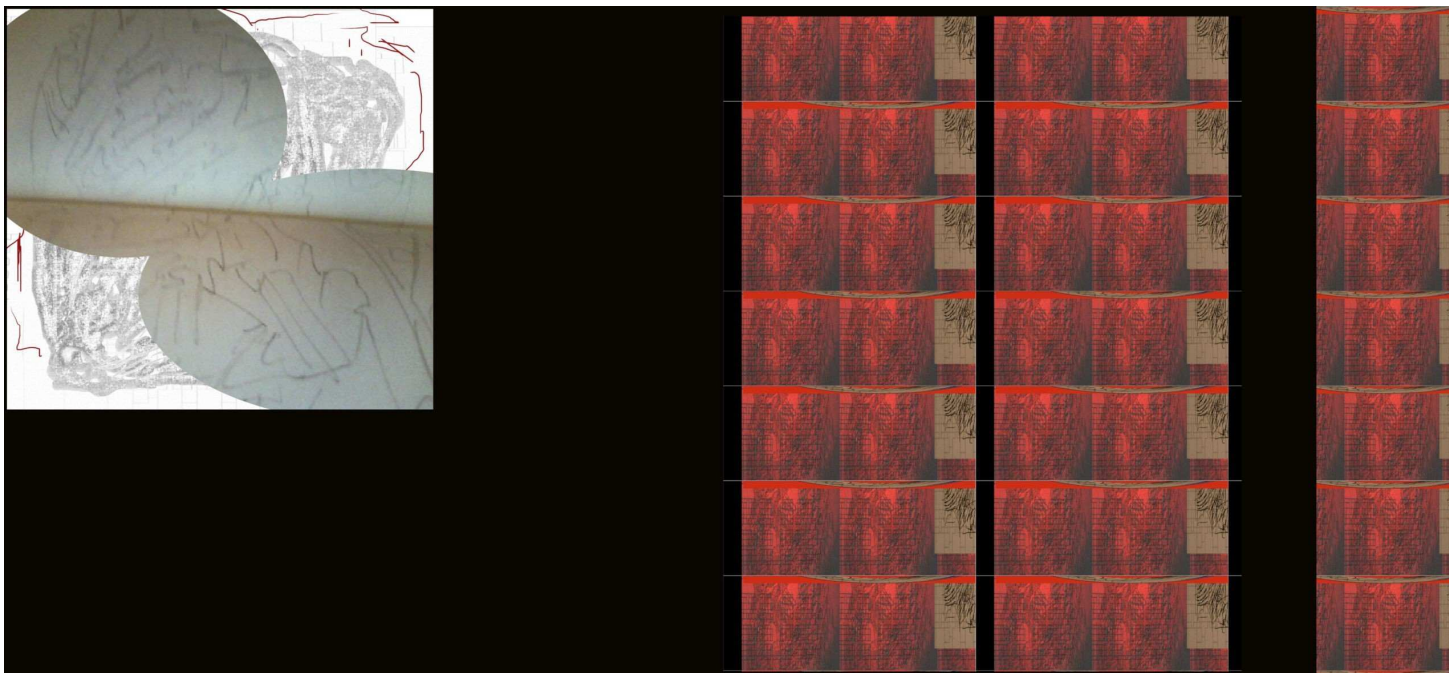
### Inimical Theatre

Semeiotics as managing index in sense of transitions of levels of meaning in space and time” the former mimetic-object driven ,dialectic, recoil, and the latter heuristic, labyrinthine and monumental. Deixis as context within the elasticity of logic remains particularly open to critique in my own presentation- as bound to the idea of context.= categories which Aristotle “backgrounds with discourse the equivalent of poesis behind poetics. Non sense and no-space become the recoil. The original moving image was secondary to the mechanical wheel, the reinvention of the wheel, but with streaming and information architecture, digital means: the deductive reinforcement is the predicate of apparent change cortically integrated. The morphology within an image of its own means then is the poesis, the ultra dense conflux of becoming beyond simple oscillation or flip flop. ( subject and object: Cronan argues Berenson,( like Duchamp in Anemic Theatre) was pressing around the mark) theatre Matisse in rejecting chess towards creating signs nevertheless played chess with patterns, thus the diegetic comparison between model and pattern, environment and tableau are compared. In my work I prefer to generate the pattern and generate the subject from that motion towards and away an object creating a subject which belongs to drawing, and osmotically the drawing room, the gallery and now in a recoil or reversal: cyber space and a new kind of archive.

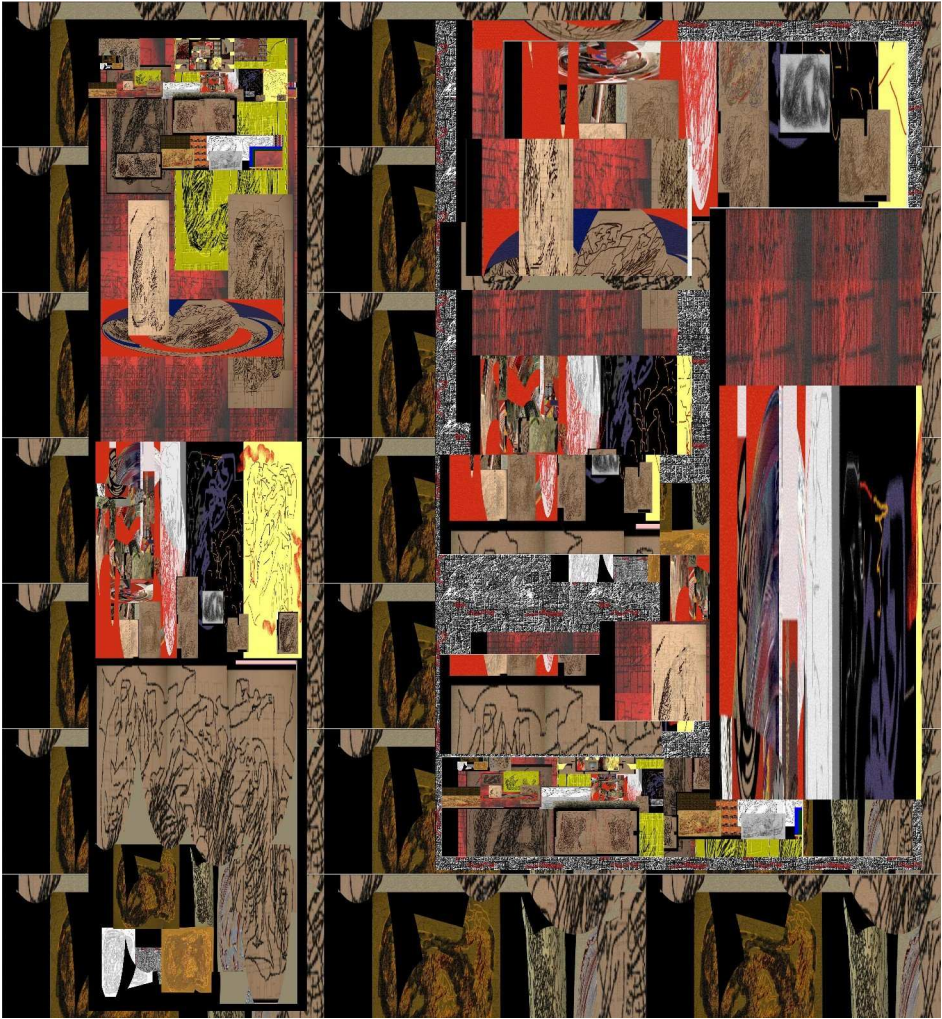
Bal's theme in "second person narrative" is that intertextuality is semiotic keying into processing present time. You see I am an old fashioned man: I wake up in the morning and write letters, everything that confused me when I went to sleep is ordered when I awake > the following notation towards: Gericault as Strawman of Caravaggio : Chess Not Chess implement a project for C4rd a drawing site concerned with movement as an art theme and I take as point of departure the observation in Quoting Caravaggio, a book In which intertextuality is the condition of a praxis towards creating time. The observation made there of course is that there is a difference between referencing time and *dasein*, a there being of movement in the art statement itself. The current page on The Drawing Research Network will show they simultaneously published 15 of my articles, also on the Rhizome site onDiscussions you will find these as journals. The double hermeneutic of Trace and Rhizome thus made a dialectical Institutional Critique like that of the agency between Medusa and Narcissus will now be continued in new forums in which I am interested to contrast The relation towards semeiotics between Bal and Cronan , the former perceiving semeiotics as not a master language, and the latter interested in the relation between tableau and environment in cognitive sciences immersion. Chess not Chess references Matisse, and the River, painting in which he relates towards the contests for the standard between Michelangelo and Davinci, and in regards to Matisse the idea that pattern has the semiotic value of both signified and signifier. Within this matrix of which likewise Gericault Medusa appears to me the strawman for Caravaggio, in Bali's writing, for in that composition the sails of the Medusa invert, as in Delouse's also quoted topology of morphological arrows. Matisse stated that he was not like Duchamp interested in Chess because he required a fluidity to signs, in his work however he quotes or uses the nominal value of model signs, while then again inventing a pictorial mode that also is "flip flop" (like the sails of the Medusa). My critique of Bal and Cronan is that the former in ascribing to the idea of keying space and time as respectively heuristic, labyrinthine and monumental / object driven-mimetic;dialectic and recoiling nevertheless loses the value of discourse as underlying ethos pathos and dialectic , discourse of semeiotics meaning not chess or sign manipulation but rather the process of inventing signs within their own phenomenology. Cronan for his part while credibly reinvigorating the idea of oscillation to a greater globalism yet retain a nominalist relation to structuring his own critiques as the nominalist critique and in this he misses the value that things cant be put into words because they are already there. Thus I am in the end interested in effectuating affect rather than affecting effect the latter clause the apakoinu dimension of Bal and Cronan

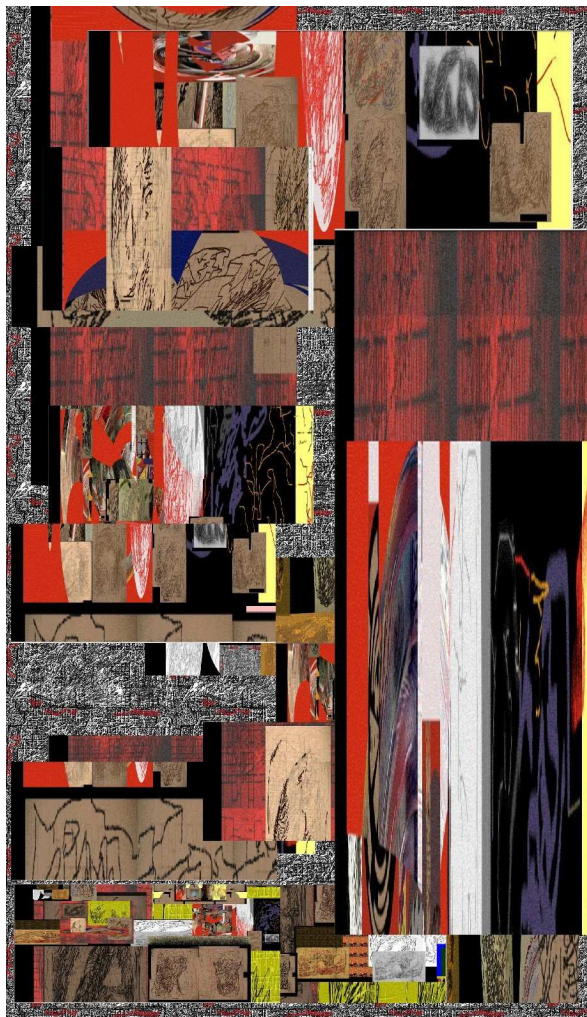






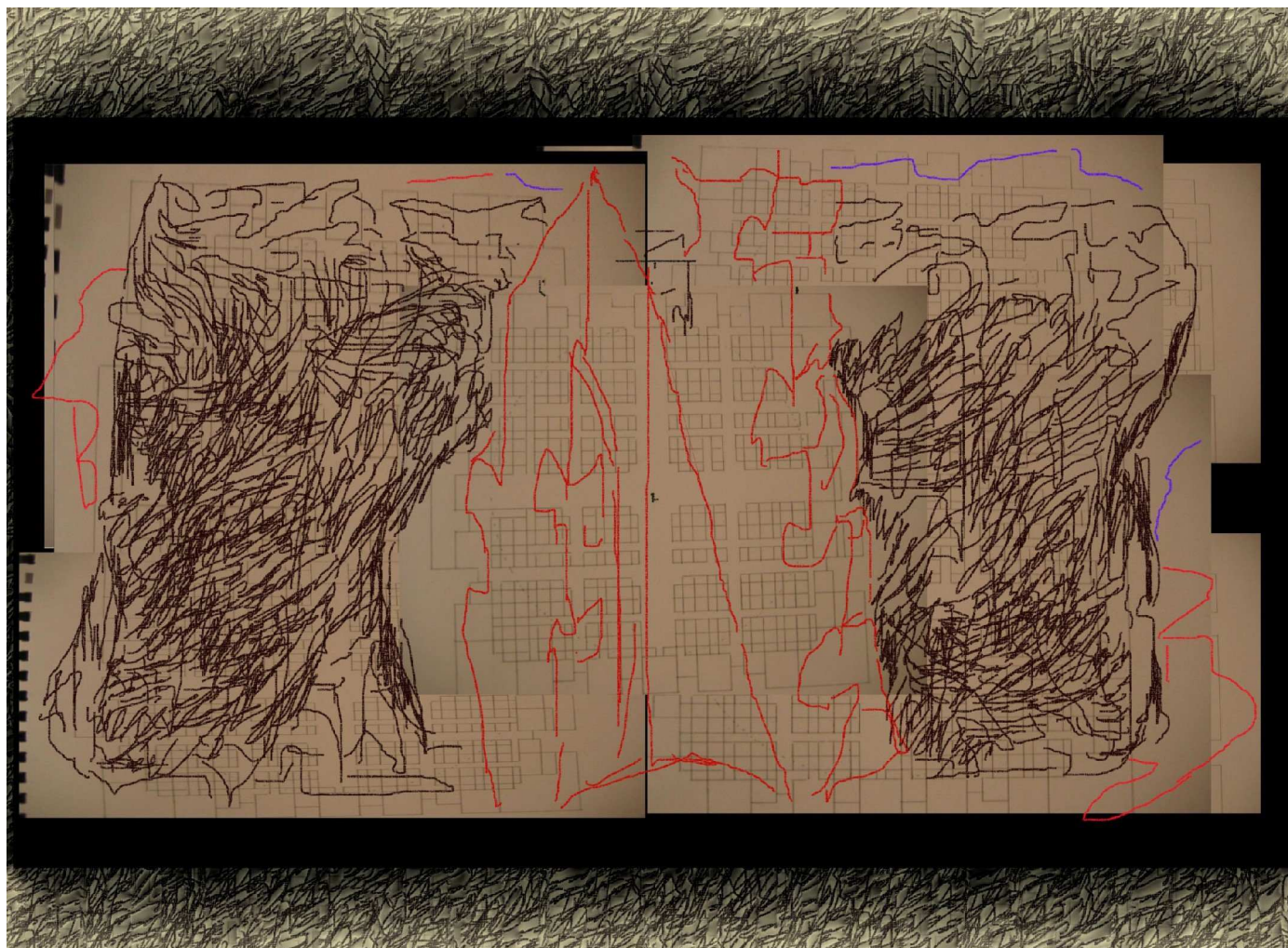


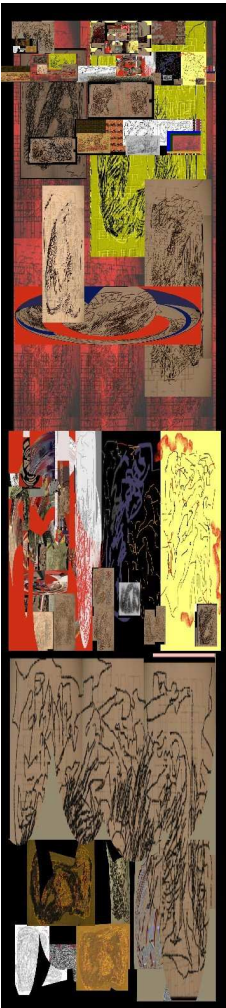


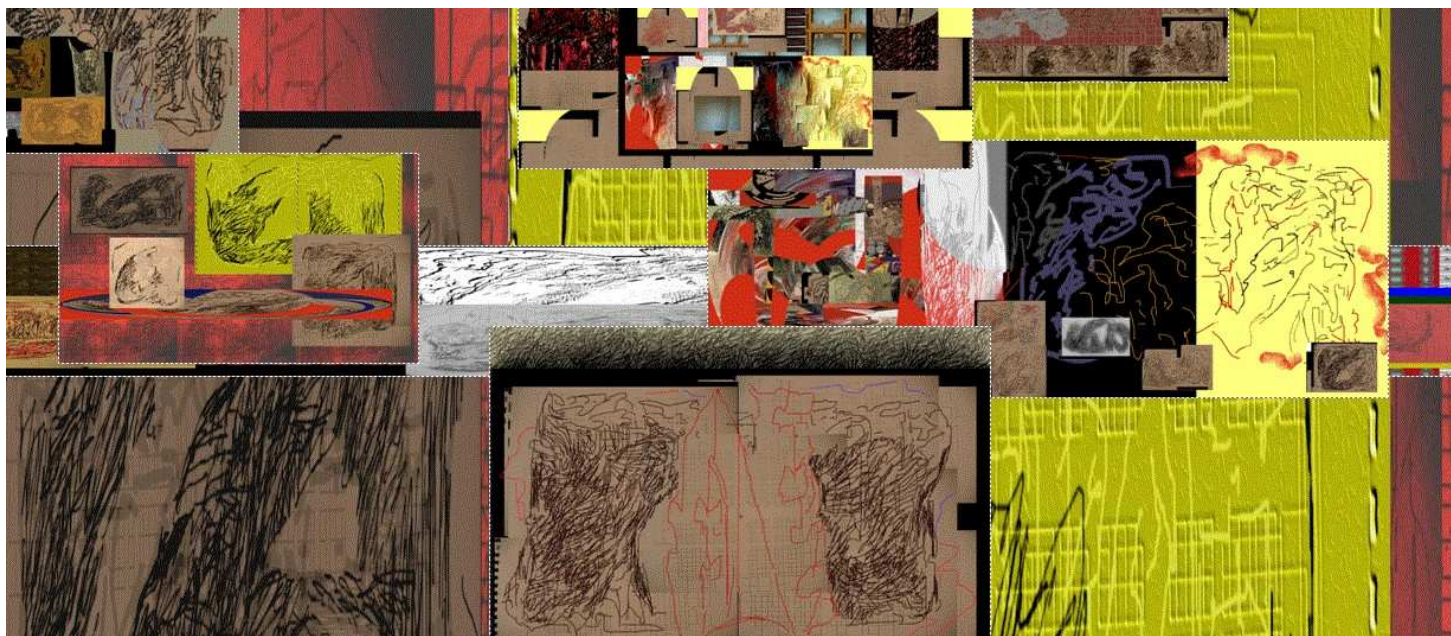




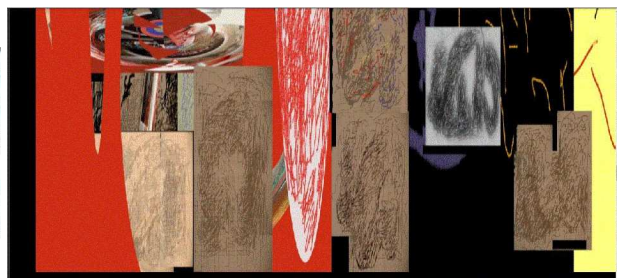
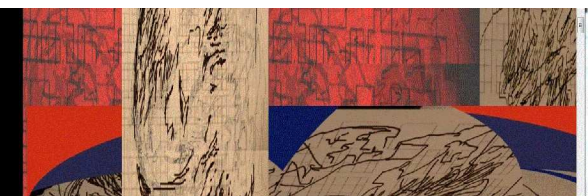
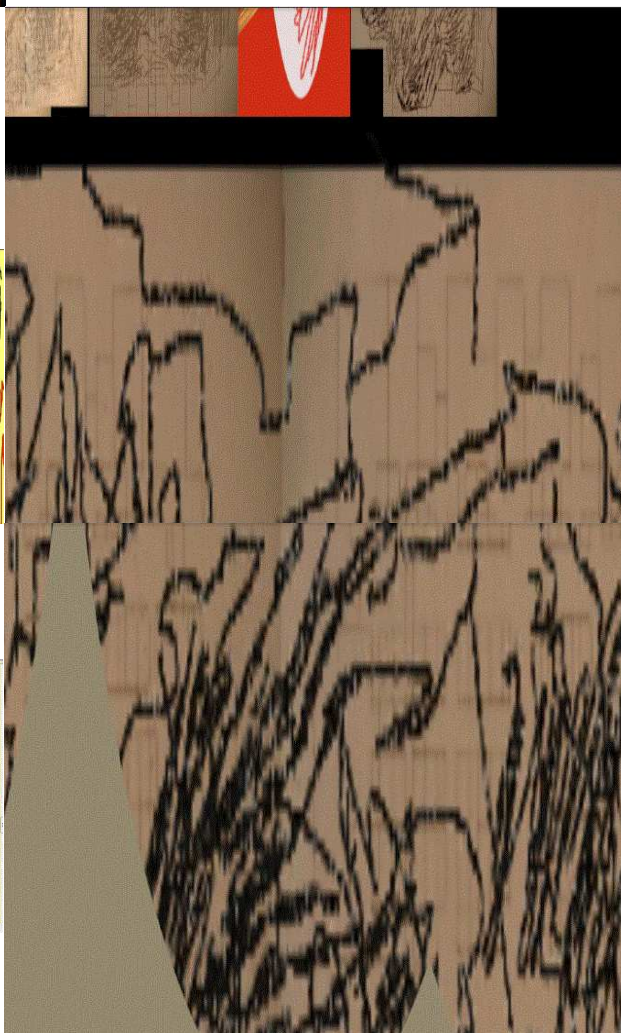
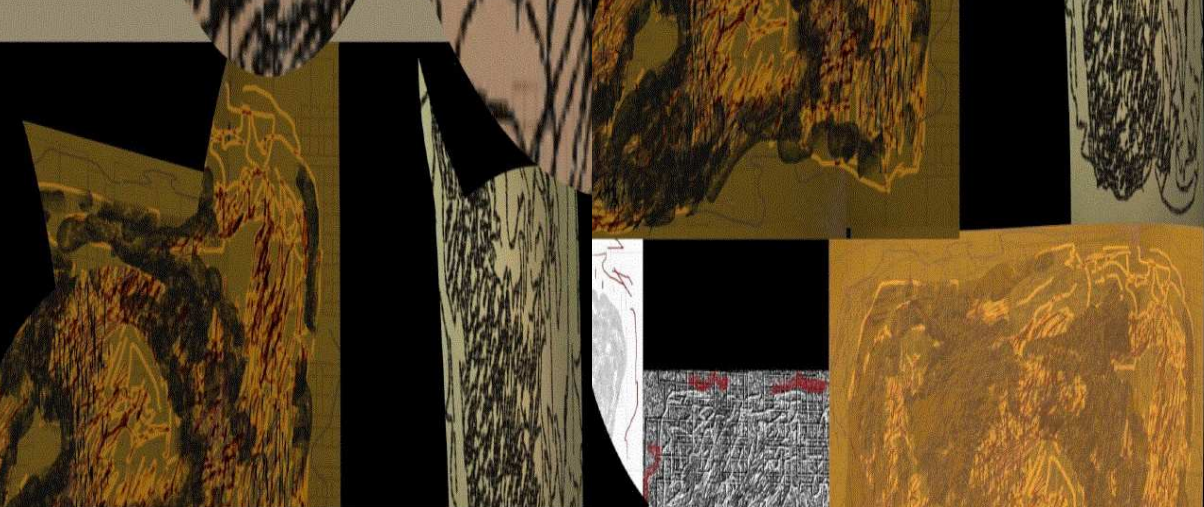








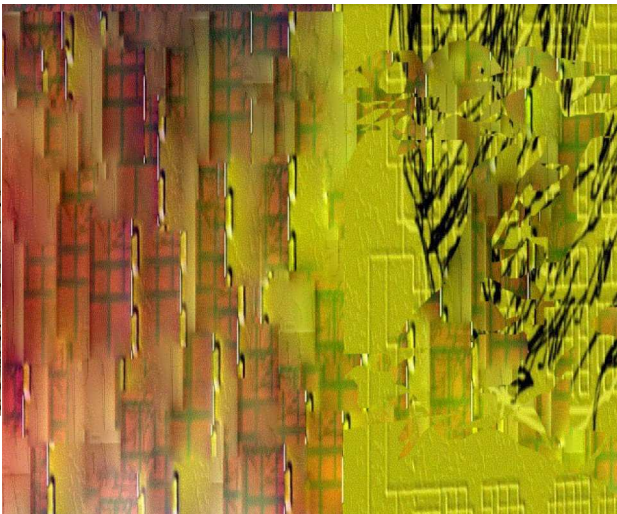
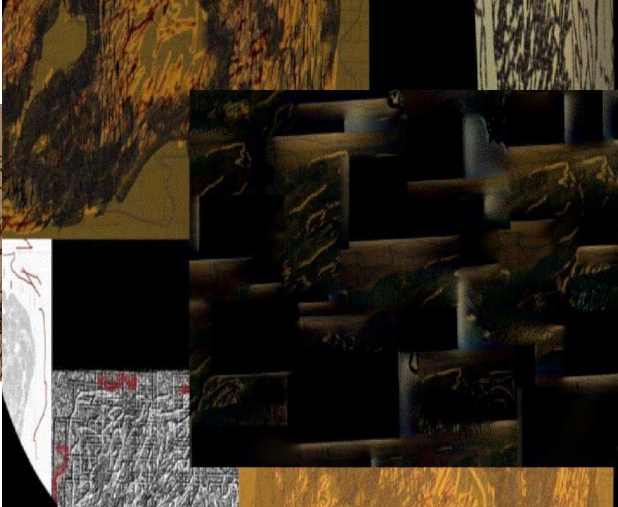
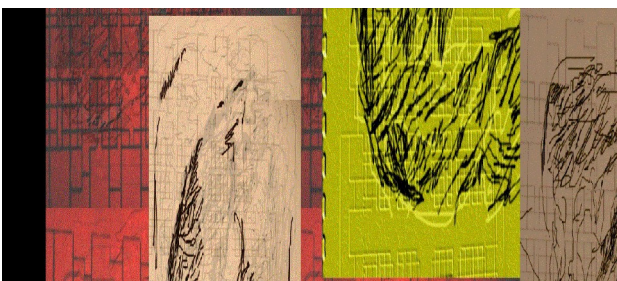
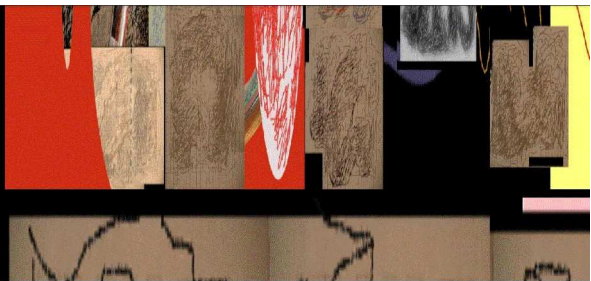




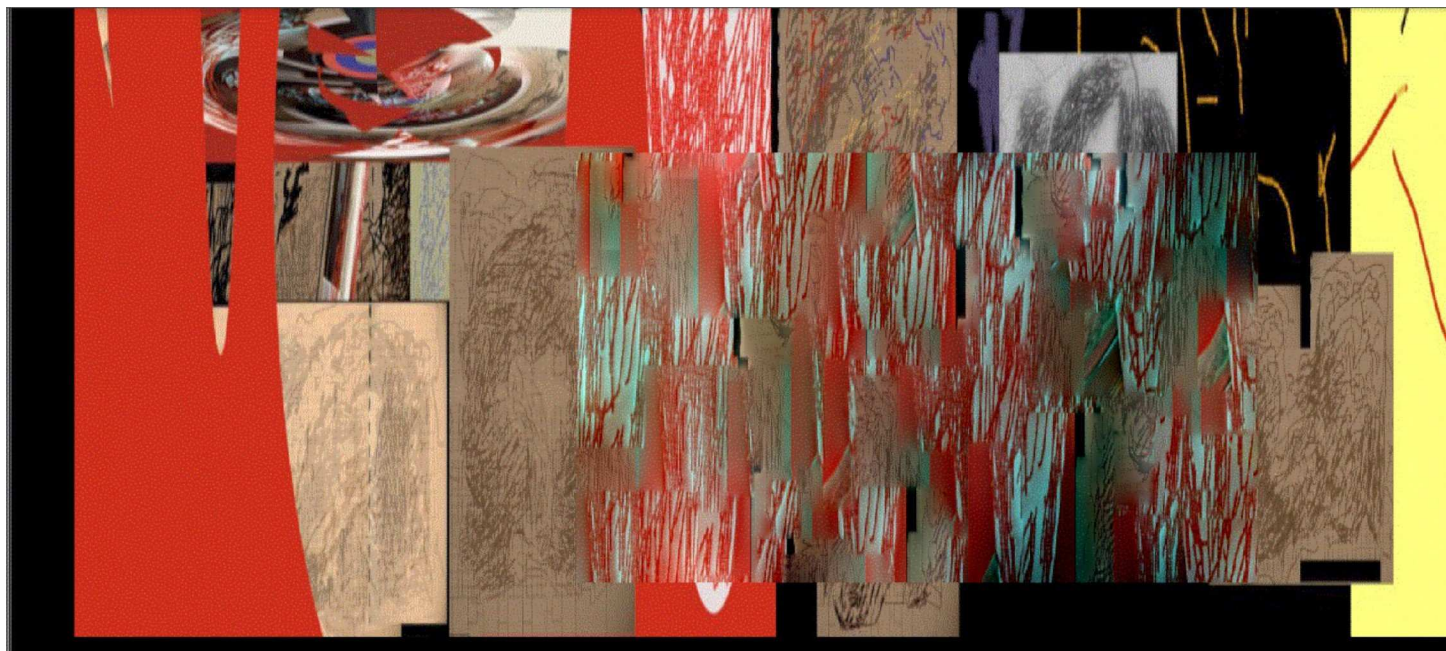


















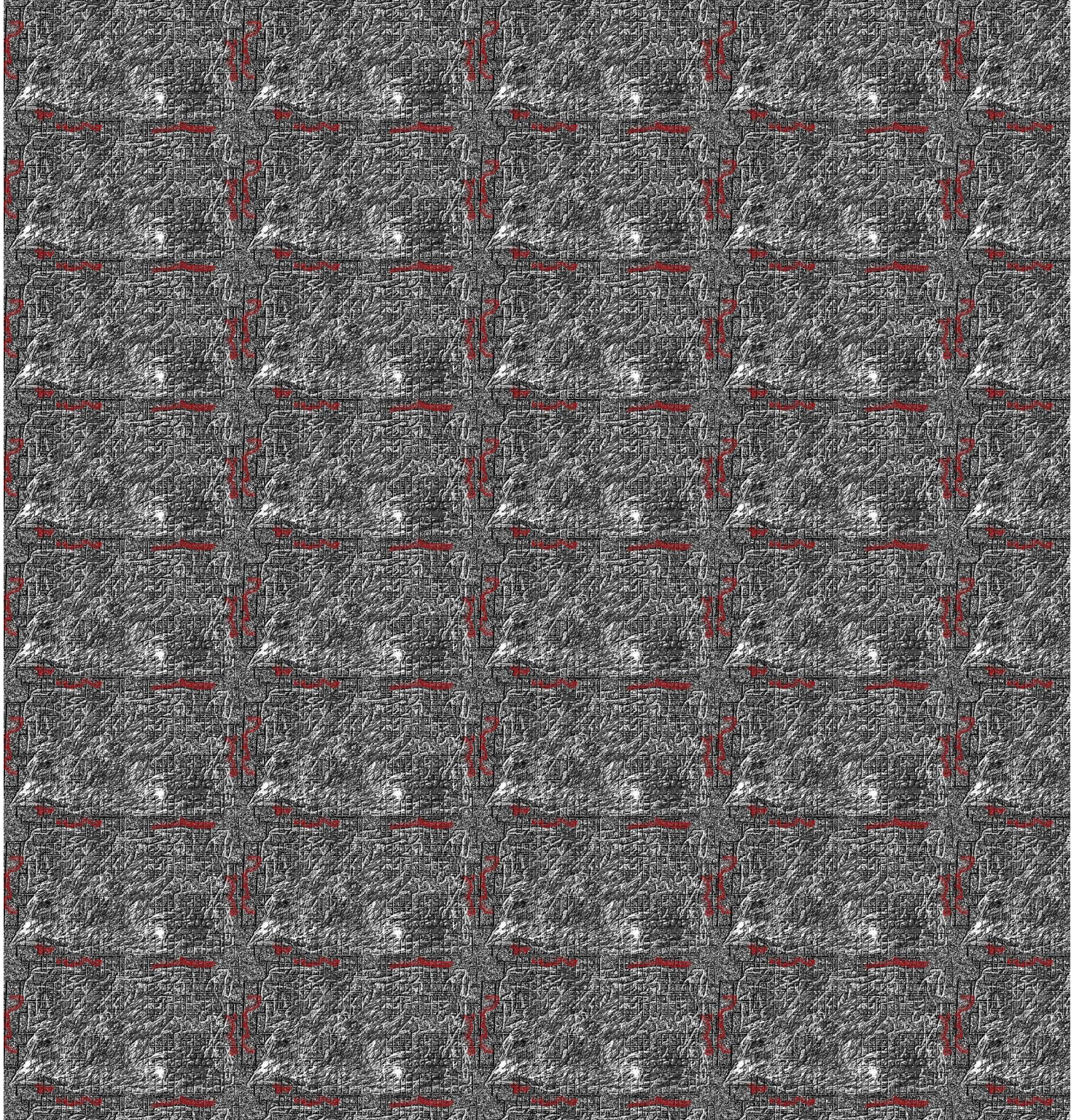




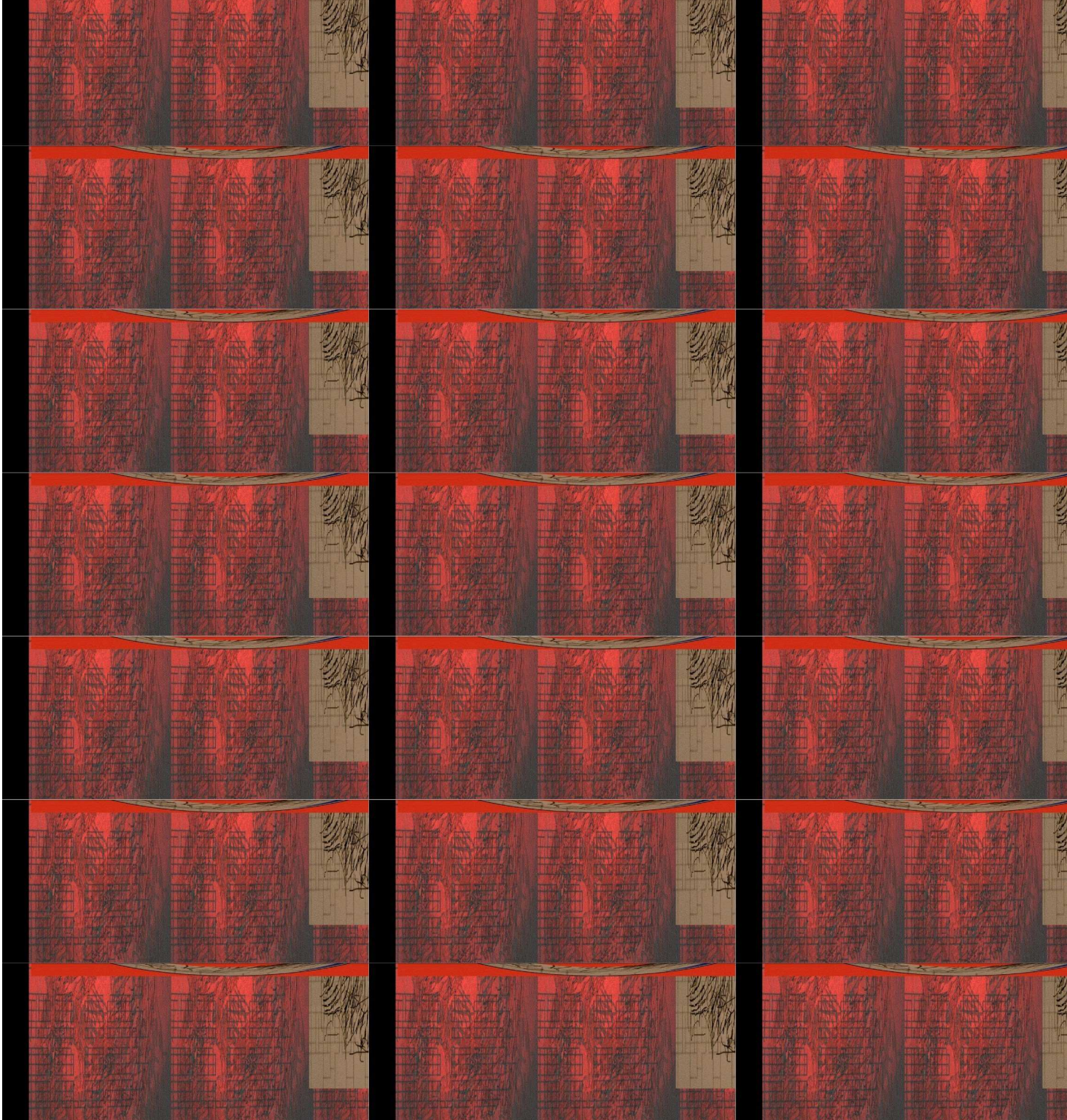




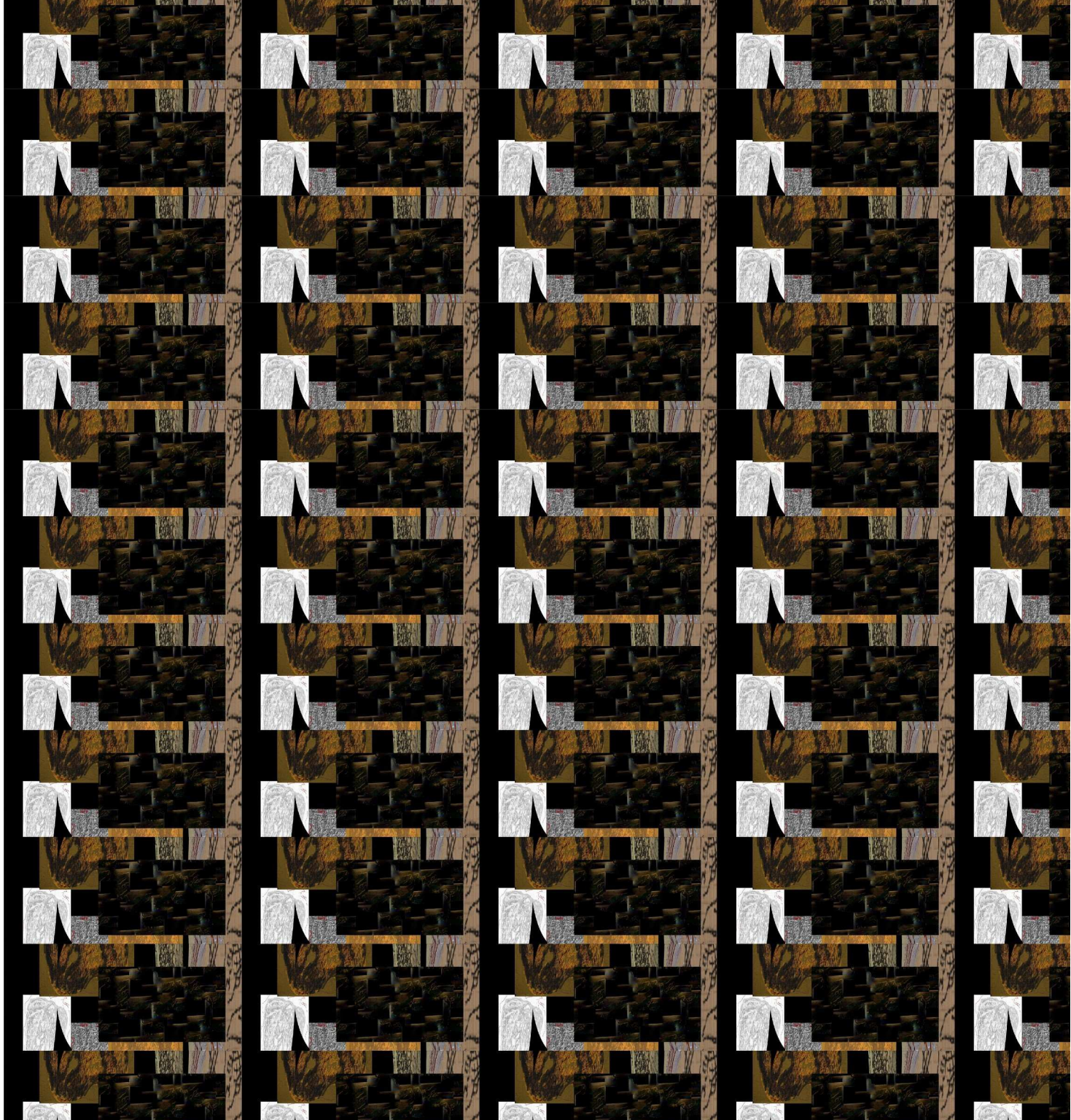




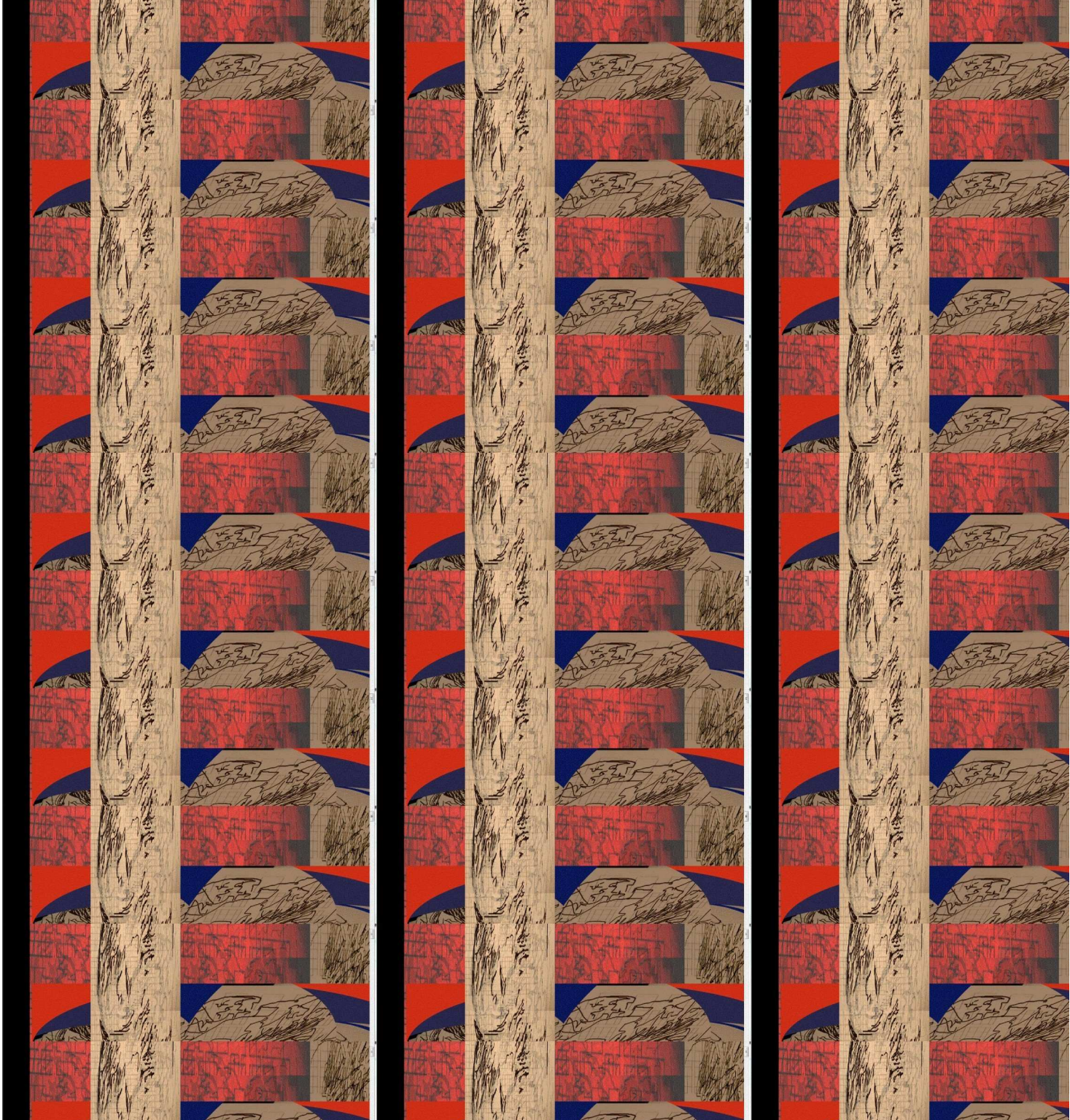
















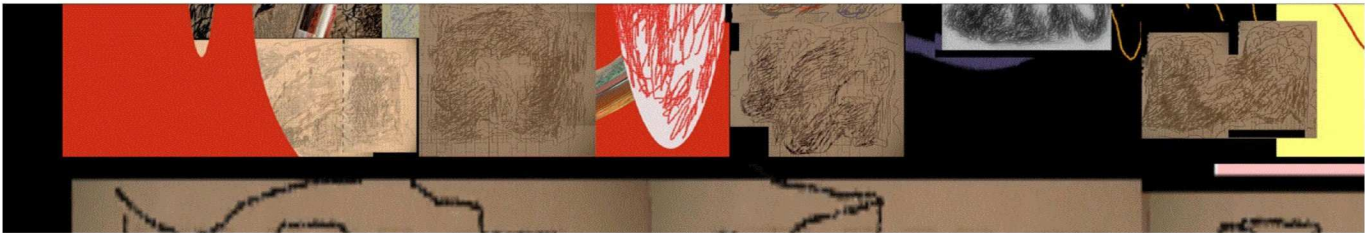
















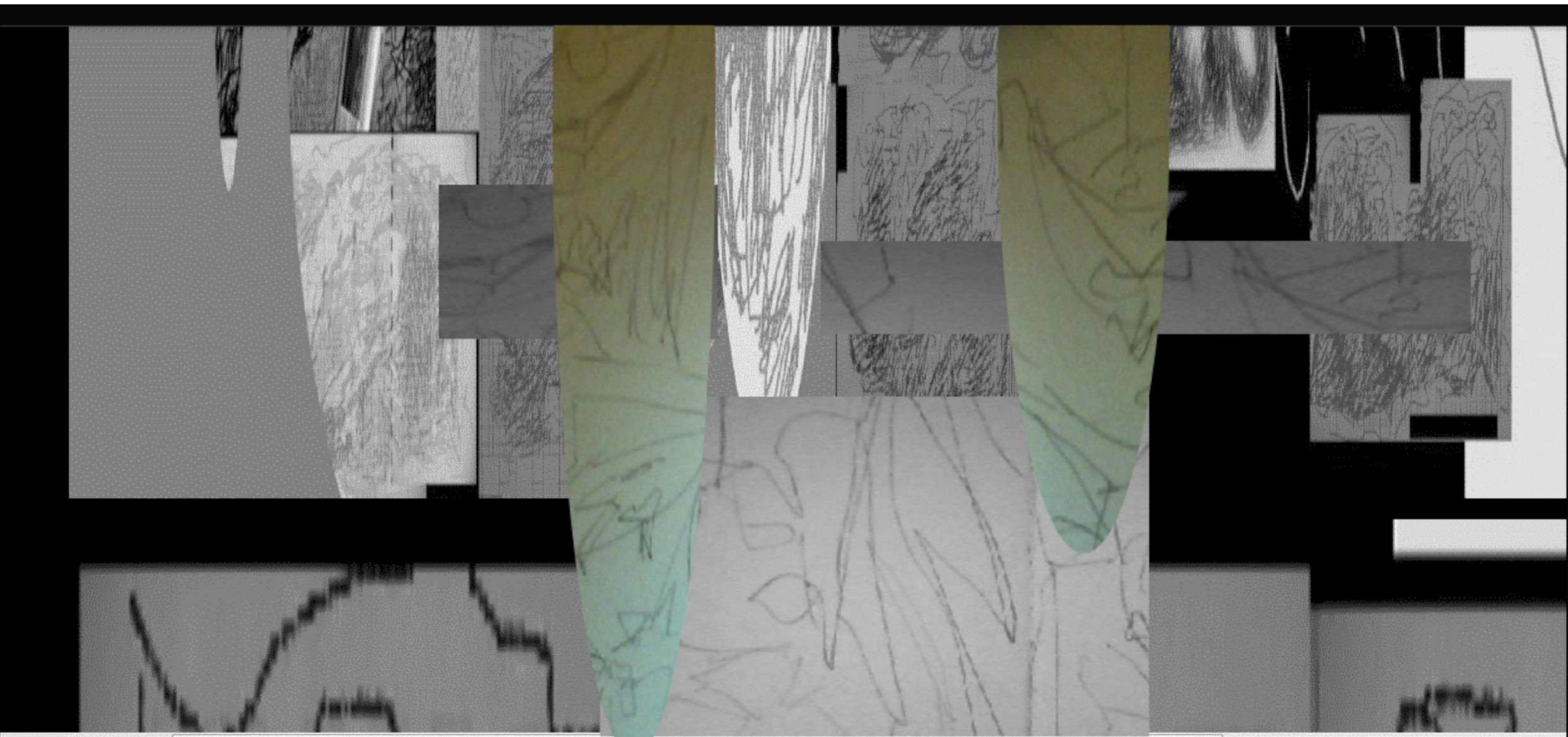




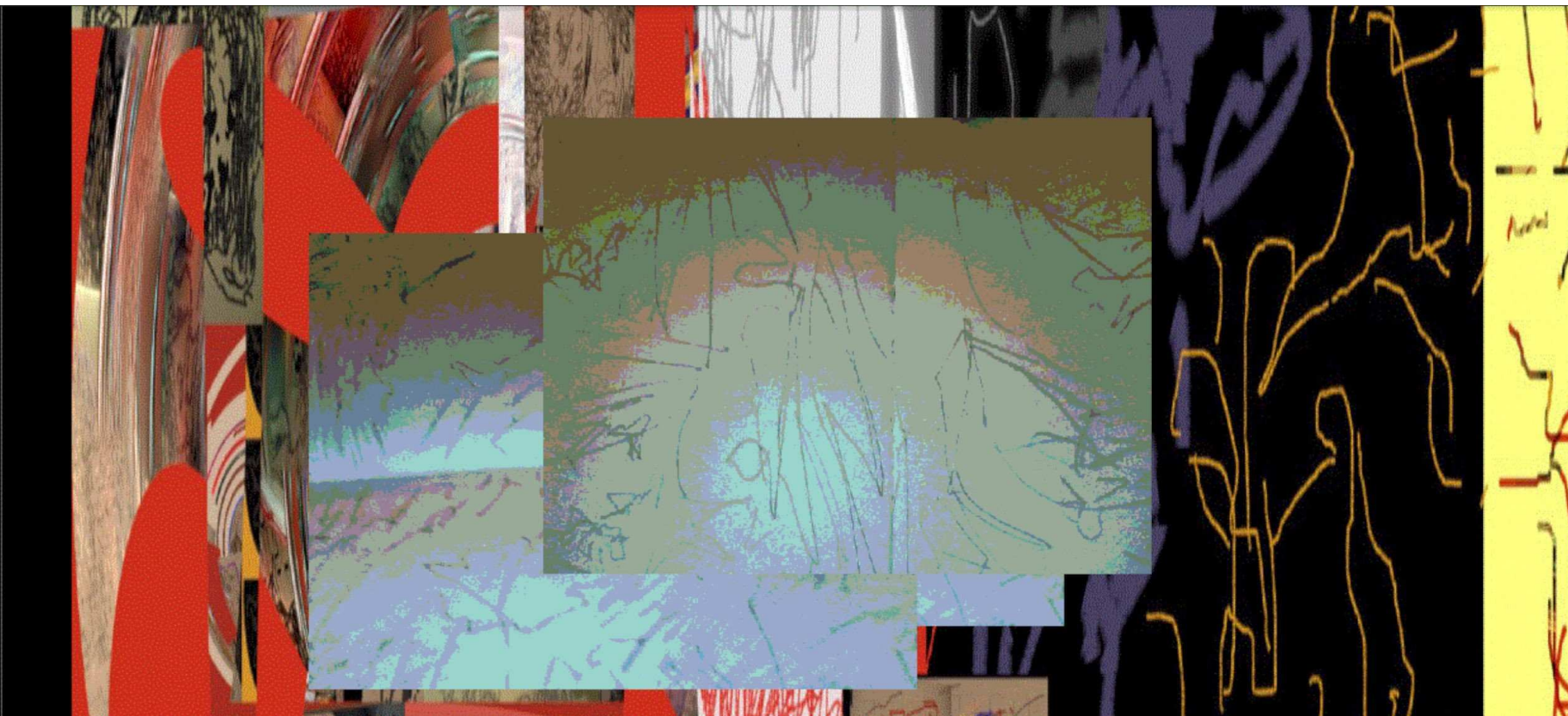


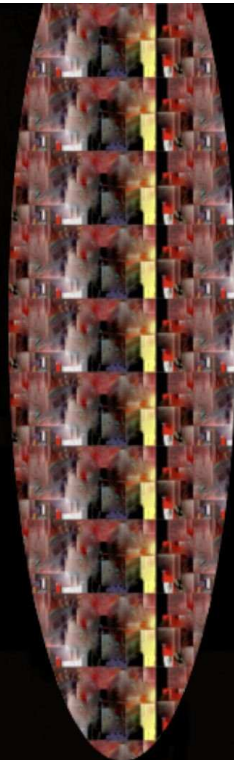
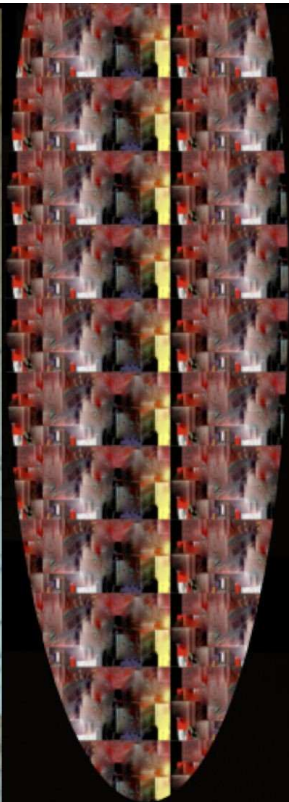









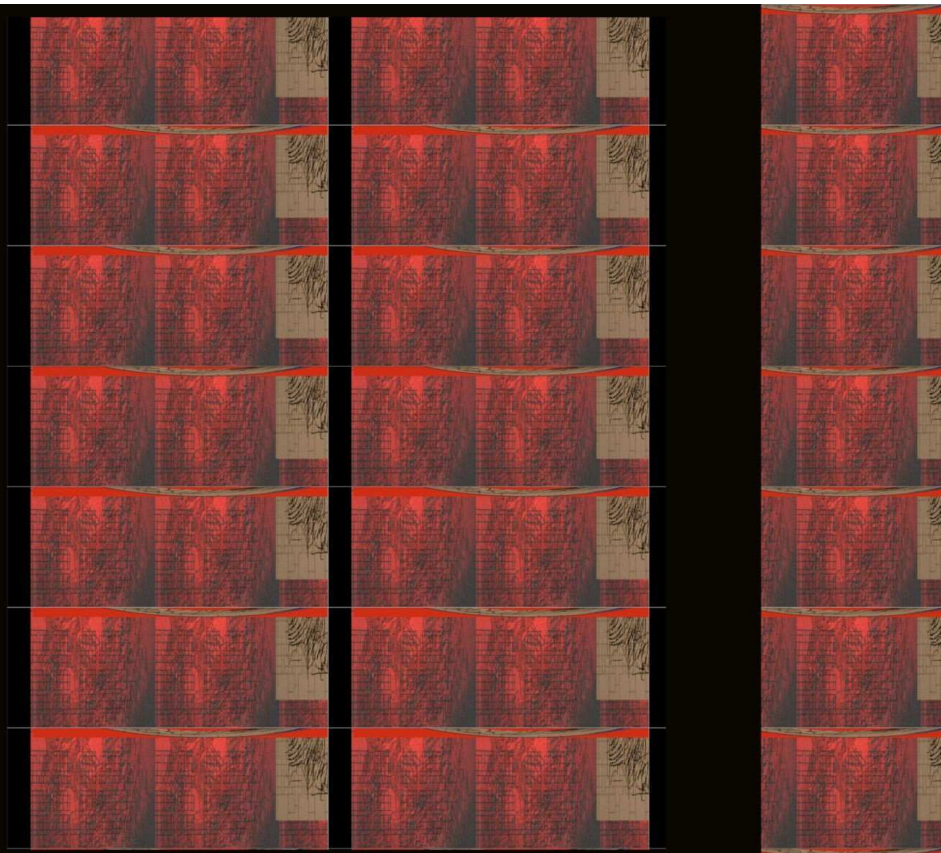
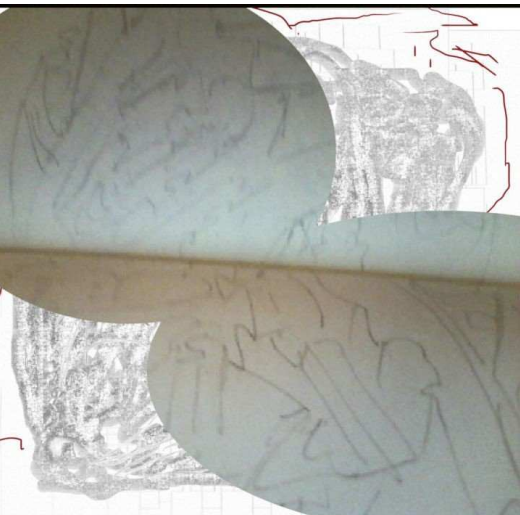







The background is a complex, layered collage. It features various architectural sketches, including floor plans, elevations, and perspective drawings of buildings and structures. These sketches are rendered in black and white lines. Overlaid on these sketches are several large, solid-colored geometric shapes, primarily in shades of brown, tan, and white. Some shapes are rectangular, while others are more irregular, resembling stylized architectural elements like arches or walls. The overall effect is a dense, textured composition that suggests a theme of architecture, design, or urban planning.

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